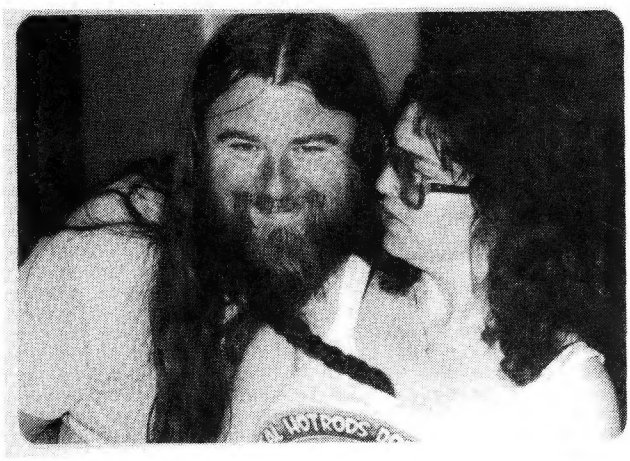
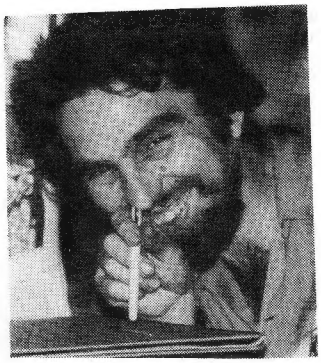
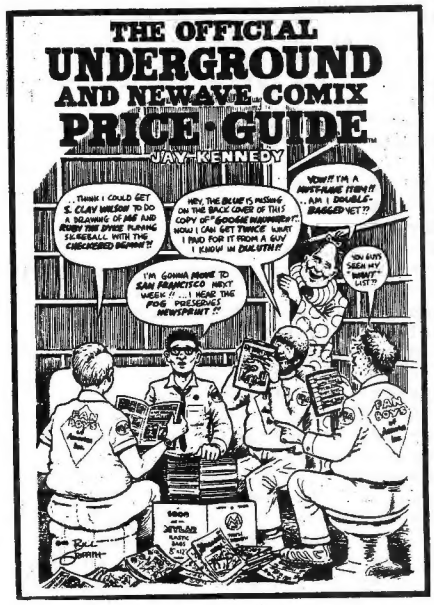
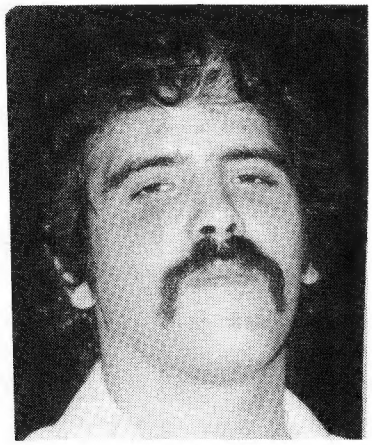


COMIX WORLD 203. August 15, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. Logo by Scott Shaw, a versatile artist who has done work for the undergrounds (FEAR AND LAUGHTER), ground-levels (STAR*REACH), and Newaves (BABY-FAT). Scott's mainline stuff appears in DCs CAPTAIN CARROT AND HIS AMAZING ZOO CREW, certainly today's major funny animal book. Scott gets away with some great satire on the superhero industry via his revived Super Rabbit. That was him onstage singing at the San Diego Con this Summer. You know, Scott has always done great costumes for the masquerade (Big Boy in 1980, Zippy the Pinhead in '81), but this year he outdid himself by coming in a Scott Shaw costume (or was that really Big Boy or?).* THE OFFICIAL UNDERGROUND AND NEWAVE COMIX PRICE GUIDE should be on your stands by now. Crown will be distributing a lot of copies and I'm sure your local comic store will carry it. I'd like to hear some of your reactions to the book.* THE BEST OF POGO (Simon & Schuster) reprints my essay on Pogo in the Underground which traces the Kelly influence on Bode, O'Neill et al.* CEREBUS 40 on the racks. Sim preview page below right.

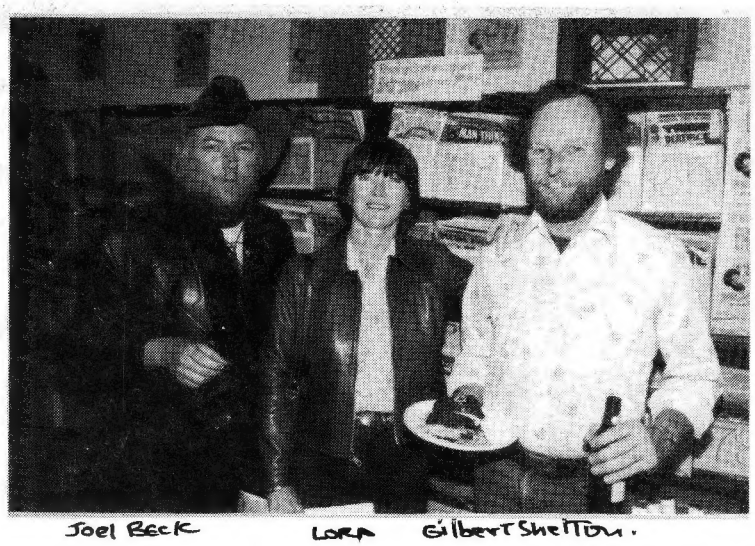






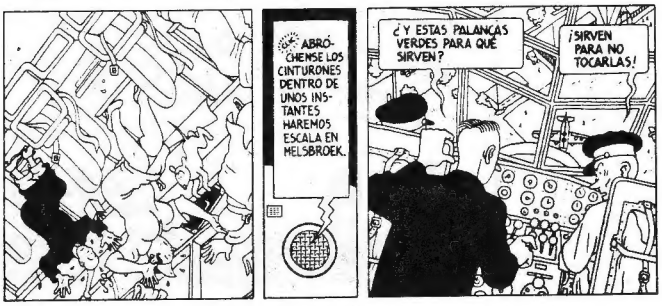
COMIX WAVE 10 is ready. $1.50 pp from me. Cover by Valentino who is right above this prose. The mag features Eastman, Holman, Mike Turville, Miller, and many others. Top right is Ron Turner with his braided beard in Melinda Gebbie's t-shirt. Ron should have WEIRDO 6 out later this year. Snorting in the middle of the page is COCAINE COMIX creator George DiCaprio.* I will attend the OMEGA CON at the Jack Tar Hotel in San Francisco this weekend and let you know the details later this summer.* THE BIRD DOG is Joe Zabel's latest. $1 pp from him, 185 Maple Drive, Youngstown, OH 44512.* MAGICAL BLEND 6 is $3.75 pp from POB 11303 San Francisco, CA 94101. All comics issue.* DOGTOWN ZOO (60 copies printed) is $2 from Steve Willis, Rt 1, Bx 117, McCleary, WA 98557.* AMERICAN SPLENDOR 7 at your dealer. Review next issue.

SPIRIT creator Will Eisner had a number of inspirational things to say at this year's San Diego Con. At work on a portrait of New York City and an illustrated edition of Robert's RULES OF ORDER, Eisner is still teaching his weekly course in "Sequential art" at the School of Visual Arts. He's still involved in the justification of the form and would like to see comics considered "a valid art form equal to film." Rejection of comic art by the educational establishment has long been a motivating factor in Eisner's life. Of the current comics scene, he said: "This is the best of times . . . Opportunities exist now for serious work by artists who are not only good at their craft, but who have stories they want to tell, those who want to build a self-satisfying career, not just to be a clone in some comic book house and turn out whatever character somebody else has created--it's a wonderful time. The small book publisher, the small house, the so-called alternative market is a tremendous phenomenon. If I were your age now--and I'm doing it myself--I'd grab it before it gets destroyed, because it will ultimately get filled up with some big houses pouring stuff in. . . .You have now something that was not in existence when I started. You have small publishers who are very much like the publishers to be found in France at the turn of the century, old line publishers who would discover poets who were not heard of--the writers, the Kafkas that we learned to appreciate." An idealistic statement, but one must at this point ask if indeed these small publishers <u>are</u> seeking out this generation's Kafkas or if they are in fact courting talent already known to and being exploited by the Eastern Comics Establishment. In the 60s, it was the artist who sought the publisher, not the other way around. Apex Novelties was an extension of Crumb, Rip Off Press of Gilbert Shelton, Krupp of Denis Kitchen. In most cases, the new companies grew out of artistic dissatisfaction. A few artists learned the publishing game, dropped their publishers and did it themselves. The first person I met in this game who actually set out to court artists and build a new business in that manner was Mike Friedrich. STAR*REACH was the first amalgamation of over and underground artists, the first hybrid. Technically, UP FROM THE DEEP, which contained Corben's first color work for the underground, would be the first, but it was a one-shot, while STAR*REACH had continuity. I'm a little skeptical about this being the best of times for new artists. In comparison to Eisner's early period, it's true, but for today? Actually, I don't think it's true at all. What Eisner did was start his own studio, set up his own factory system, and there were dozens of comic companies around ready to buy his product--Timely, D-C, Quality, Fox, Fiction House, Creston, etc--while today, there are a handful of companies and very little space available in any of their publications for the freelancer. There are also thousands of would-be artists ranging from yuk to great trying to get in the door. It's a glutted market where the publisher has all the power and the artist is a beggar. Those artists who can and are willing to turn out the going product--space opera, pulp adventure a la RAIDERS OF THE LOST ARK, psychoneurotic superheroes--have lots of work, but those who are following their own eccentric bent, trying to develop personal styles, hanging on to their individuality are seldom published. Today's comic market is fiercely competitive and the opportunities within it exist only for a select few. I've seen a lot of nice comic art in the past few years that will never see print because it doesn't fit any existing formulae.



SALVO POR LAS COMIDAS DIARIAS QUE ME PASABAN POR ENTRE LAS REJAS Y ALGÚN ARREBATO OCASIONAL DE LOS OTROS PRESOS, ESTABA A SOLAS CON MIS PENSAMIENTOS... VISIONES DE LA CABEZA DE CINDY... TANTOS CUERPOS PASEANDO LIBREMENTE POR LA CALLE...Y ELLA EN CASA... DESVALIDA...

The art around this page is from EL VIBORA 30. If you're interested in the underground comix currently being published in Spain, write to J. M. Berenguer, Plaza Beatas 3, Barcelona, SPAIN. Gilbert Shelton (above right) lived in Barcelona for a couple of years and his cat strips often appear in EL VIBORA.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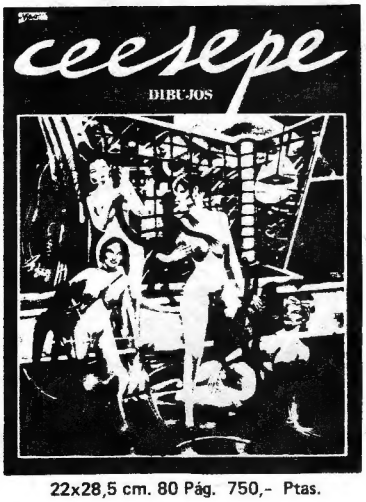

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